CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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No Prints for Benefit Shows

Producers' Ruling May Help Ease Local Controversies

Canadian motion picture distributors, in the face of growing local controversies in many places in the Dominion between religious bodies and service organizations, have ruled that no more prints will be made available for Sunday benefit or war effort shows without the express wish of the government.

O. J. Silverthorne, chairman of the Motion Picture Censorship and Theatre Inspection Branch of the Province of Ontario, said that his department would not clamp down on the use of theatres on Sunday for war efforts and charity if under unquestioned auspices. Any film shown must be of a documentary nature of the type offered by the National Film Board as instructional or educational.

In the case of concerts, Mr. Sil-

(Continued on Page 2)

Ottawa Police Kayo 12.05's

The latest Canadian city to feel the effect of midnight show restrictions is Ottawa, where the Board of Police Commissioners has passed a by-law banning the 12.05's on any but the statutory holidays left untouched by the recent government order.

The holidays not affected by the

(Continued on Page 4)

Here's Complete Award List

The Academy Awards arrived so late last week that we were able to carry the main results only. And, probably due to smaller issues, few Canadian newspapers carried the complete awards.

Following are the awards in every field:

Production: "Mrs. Miniver" (MGM)

(Continued on Page 4)

MGM's 'Hangman,' Reshoot Some Scenes

MGM has acquired the release rights of the independently-made film about the destruction of Lidice, "The Hangman." The picture was produced by Seymour Nebenzal's Angelus Productions. The picture cost around $280,000 to make and will give its original owners a profit before it plays a theatre.

Bill Stewart Plugs 'Silver Skates'

Bill Stewart, who used to handle film publicity years ago and has been booking vaudeville, has returned temporarily to the film game. He's handling exploitation on "Silver Skates."

To Ottawa

Paul Nathanson of Odeon, who is working on instructional films in the Directorate of Military Training at Ottawa. He has the rank of lieutenant.

National Film Board's '42-'43 Expenditures

Under War Appropriations for 1943-'44, the estimated expenditures of the National Film Board, as presented to the House of Commons, total $780,658.

The total includes Special war film library, $40,000; Acquisition of film prints for sale, $30,000; Revolving fund for purchase of supplies for the production of films for war departments, $100,000; Wartime information film programme, $550,000; Sundry services, $60,658.

Bouchere to Army

E. J. Bouchere, formerly of the staff of the Orpheus, Halifax, has enlisted in the army.

Limit Observance Of Holidays

The recent order from Ottawa limiting the observance of certain legal holidays will in no way affect the usual practice of charging evening admission prices beginning at 1 p.m. Whether theatre business will be affected depends on to what extent the order will be followed. Civil servants and many

(Continued on Page 4)

Henie Troupe Back

The 20th-Fox troupe, without Sonja Henie, which has been on location at Quebec City for a month while working on "Wintertime," has checked out.

Mary Pickford's Son

Mary Pickford and husband Buddy Rogers have adopted a six-year-old boy. Rogers is in the airforce as a lieutenant.

Navy Founds Own Seagoing Circuit

The Royal Canadian Navy has launched a plan which will take care of a long-time problem, that of providing film entertainment for sailors at sea. Under the supervision of the newly-formed Royal Canadian Naval Film Society, some 50 machines for the projecting of 16 mm. films have been acquired from an American firm and arrangements completed so far for the leasing of prints from three companies, Vitagraph, United Artists and Columbia. The plan is already in operation and is being extended as fast as possible.

The plan is a purely naval proposition to deal with a problem peculiar to seamen, the requirement of entertainment and regular changes of program for men at

(Continued on Page 2)

Taylor Heads Toronto Red Cross Committee

The Toronto motion picture committee to aid the Red Cross campaign is made up of N. A. Taylor, chairman; Jack Hunter, Joe Plottel, James Redpath, Raymond Allen, Gordon Lightstone and Ed Wells.

Projectionist Joins Up

Walter B. Lowell, chief projectionist at the Seneca, Niagara Falls, has enlisted in the RCAF.

'Hit Parade of 1943' Says Film Daily, March 8th issue: "Republic hits a high note with a musical show that is destined for big BO takes. With this production Republic has struck the magic formula for the creation of musical entertainment. The major studios could have done no better." A grand picture for Easter bookings. (advt.)

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HYE BOSSIN, Managing Editor

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Benefit Shows

The action of Canadian distributors in ruling that no more pictures will be made available for special Sunday benefit shows is the result of a situation which has left the theatre in an untenable position for a long time. Almost in every town where such shows have been presented a controversy arose immediately between religious groups and service bodies.

A thing many Ontario exhibitors have lost sight of is the fact that the law which forbids theatres from allowing an "exhibition or performance" on Sunday has never been altered in any way. In an endeavor to further the war effort the Ontario Motion Picture Bureau has permitted special groups the privilege of going ahead with appeals or documentary shows, as explained elsewhere in this issue. Thus, though theatres were not excepted from the operation of the law, they are assured of some protection.

The Independent operator has had the greatest problem. He could not refer matters back to the home office and local groups, knowing that the complete responsibility was his own for opening the house, have made his life miserable

The new ruling will come as a relief to him.

The Opposition

Most of the opposition to the war effort and charity shows on Sunday has originated from the office of the Lord's Day Alliance, of which George G. Webber is general secretary.

In a letter to the St. Thomas, Ont., Times-Journal, which, in reference to a Sunday show for Aid to Russia, wrote editorially: "But these are exceptional times and quite often exceptional means must be taken to raise money for war charities and other worldly objects." Mr. Webber dissented.

In answer he wrote that "Individual and community morale cannot be maintained by studied evasions of the law. The war in which we are now engaged calls for adherence to high ethical standards, and the cultivation of the spiritual realities of life."

To these varying opinions the theatre man adds none. He only wishes to serve in the best way possible and his efforts up to now have caused him to be clouted coming and going. He's the man in the middle.

In the matter of the St. Thomas show, Mr. Webber's long letter to the Times-Journal, which asked questions about the financial report, in no way mentioned that such an outstanding service body as the Lion's Club sponsored the show, leaving the impression that the theatre was responsible.

The new move will cost the war effort much money but until the government asks for Sunday war effort film shows they will have to fade out for the duration. The opening of theatres on Sunday for Aid to Russia netted that fund something like $75,000. Many of these featured films.

Mr. Webber can take comfort in our opinion, after asking around, that Canadian showmen do not want regular Sunday shows.

No More Film For Sunday Shows

(Continued from Page 1)

verthorne said that no tickets may be sold or collection taken at the door, though a speaker may appeal for funds from the stage. In no case may the theatre charge a rental.

The use of a theatre and film has been permitted free when outstanding local service groups, supported by leading municipal councillors, have asked for it on Sunday evenings to benefit such worthy causes as Milk for Britain, Overseas Parcels Fund, Overseas Smokes, Aid to Russia, the Red Cross campaign and many others.

No sooner has such a show been announced when ministerial groups begin their sniping, usually aimed at the theatre and not the sponsors. The manager is left no choice but to antagonize one group or the other.

A case in point was the Aid to Russia Sunday show held at the Granada Theatre, St. Thomas, Ontario, conducted under the auspices of the Lions' Club of that city. George G. Webber, general secretary of the Lord's Day Alliance, sent a letter to the St. Thomas Times-Journal, criticizing the announcement that the gross receipts amounted to $600 and stated that the public had a right to know what the expenses were. The Lion's Club subsequently announced a breakdown of expenses and profits. Webber, in his letter, did not refer to the Lion's Club but to the theatre. An uninformed reader would gather the impression that the theatre was on the spot.

Another such controversy is on at the moment between the Kitchener-Waterloo (Ont.) Ministerial Association and the Kinsmen's Club, which has raised much money for the Overseas Parcels Fund. Mayor Meinzinger defended the use of the Century Theatre to help the fund.

It is felt that the support of the IODE to Sunday film shows for the troops has caused increased activity on the part of religious groups and a definite move was necessary to establish the responsibility. Therefore, without a request from the government, further film Sunday shows, unless as specified above, are deemed inadvisable by distributors. Quebec is, of course, an exception, since Sunday shows are legal in that province after 1 p.m.

In Ontario the Theatres and Cinematographs Act forbids Sunday shows of any kind, though such shows have been permitted when held under unimpeachable sponsorship and for the war effort. However, this has been at the judgment of the chairman, there being no amendment of the law.

Navy Founds Own Seagoing Circuit

(Continued from Page 1)

:ca long periods of time. It will operate completely independent of the NAAF, which provides film entertainment for the other services and is supported by service clubs, grants and donations. The NAAF couldn't cope with the naval problem.

The Royal Canadian Naval Film Society will be self-sustaining, carrying on without reliance on outside aid. The sailors will make a voluntary contribution of five cents per program. The Society hopes to provide programs for naval hospitals in the near future and every attempt is being made to acquire enough prints for this purpose.

The distribution of prints will be made according to operational movements and from naval film libraries at various points in Canada. These prints are leased from the exchanges for two-year periods, the navy carrying its own insurance on them. In the case of films lost at sea, these will be replaced by the exchanges at the cost of the print alone.

The honorary manager and organizer of the Royal Canadian Naval Film Society is Lieut. Dave Rubin, motion picture officer of the RCN, who has been in charge of the production and distribution of instructional films. These are used for visual education, being part of the method of teaching seamanship, shipbuilding and electrical trades. The suitability of the entertainment programs will be passed on Lieut. Rubin.

A number of former theatre and exchange men are in the RCN, some in charge of film libraries. Lieut. Rubin was manager of the Westdale Theatre, Hamilton, Ont., before joining up. Irwin Steinhart, ex-manager of the Vanity, Windsor, is in charge of the film library at an East Coast Canadian port; and Harry Paige, who used to be United Artists' manager in Vancouver, has a like task elsewhere.

The new Canadian setup it similar to those being used by the British and USA Naval Services.

Manager Wanted

Seasoned showman, who can build patronage by exploitation, tie-ups, contests, stunts and appeal to special groups. Give full particulars of experience, especially in campaigns.

Apply to nearest
EMPLOYMENT AND SELECTIVE SERVICE OFFICE
Refer H.O. 91.

IT'S ALWAYS FAIR WEATHER WHEN GOOD SHOWMEN AND GOOD SHOWS GET TOGETHER!

THE Paramount Picture

EXTRA
PLAYING TIME IS THE ORDER OF THE DAY WITH PARAMOUNT PRODUCT!

VOL. 1 (ADVT.) The Lowdown on the Production and Distribution of the Best Shows in Town! NO. 9

'Star Spangled' Gives Rhythm to BO

Funfest with Laughter Unlimited

In its opening engagements in Canada, Paramount's new bombshell, "Star Spangled Rhythm," exploded with telling effect at the boxoffice. In Calgary, Winnipeg and Vancouver, the results have been exceptional—but it's an exceptional picture. What with 43 stars of top boxoffice calibre!

In Calgary, Winnipeg and Vancouver, "Star Spangled Rhythm" was a hold over doing better business in each situation than that run up by "Road to Morocco." "Morocco" outgrossed "Reap" and "Holiday Inn" by sensational margins. In every situation it did 50-100 per cent better business than any previous Hope or Crosby film. Imagine, if you can, what that means at your boxoffice for "Rhythm."

Clear the decks, boys, you're going to have plenty of action with "Star Spangled Rhythm."

After breaking every record in the New York Paramount, "Star Spangled Rhythm" moved on to new fields of success. Denver, Frisco, San Antonio, Cleveland, Miami, Providence, Boston, New Orleans, Dallas, Atlanta, Los Angeles—the story was always the same. Even the records established by the wonder picture, "Road to Morocco," fell by the wayside when "Rhythm" got under way. Exhibitors' remarks had one thing in common: "I simply can't believe it — even if it is a Paramount picture."

There are some excellent musical numbers in "Star Spangled Rhythm." "That Old Black Magic" is already on the Hit Parade and many of the others are headed in that direction. Among them are "Hit the Road to Dreamland," "Old Glory," "Sharp as a Tack," "Swing Shift" and "A Sweater, A Sarong and a Peek-a-boo Bob." These numbers are sung by such stars as Bing Crosby, Dorothy Lamour, Dona Drake, Barbara Britton, Paulette Goddard, Veronica Lake, etc.

"Star Spangled Rhythm" is the picture that turns Mondays and Tuesday into boxoffice weekends! Holds up the weakest weekdays right on the heels of sensational Friday and Saturday figures! Weekdays won't be weak days anymore—not when you're playing Paramount's miracle money show.

LUCKY ALAN LADD gives a lady a lift in Paramount's spy drama, "Lucky Jordan."

Canuck Gets Break In 'Dr. Wassell'

Yvonne de Carlo, svelte young beauty from Vancouver, B.C. who came to Paramount via the Night Club route, gets her first chance to combine dramatic acting talent with sex appeal in Cecil B. DeMille's "The Story of Dr. Wassell."

Miss de Carlo studied ballet in Vancouver and appeared in many Little Theatre productions before going to Hollywood two years ago. She first worked at Earl Carroll's but left to become a specialty dancer at the Florentine Gardens where she was discovered by Paramount, who put her under contract quickly. Her option was just picked up. In the "Story of Dr. Wassell," she will play the part of a Javanese girl.

Although tests are under way, castings to date include only Miss de Carlo, Eddie Bracken, Carl Esmond, Philip Ahn, Miles Mander and Bruce Laster.

Rialto Record For 'Lucky Jordan'

Because of exceptional business, "Lucky Jordan," Paramount melodrama starring Alan Ladd, will be held at the Rialto Theatre, New York, for a record eighth week. In going five weeks, "Lucky Jordan" became the first film to play an engagement of that length at the Rialto since the opening of the house during the Christmas holidays in 1935.

That is just ONE of the eye-openers attendant on the showing of "Lucky Jordan" around the country.

Alan Ladd has a new leading lady in "Lucky Jordan," Helen Walker, a gal you'll be hearing a lot of in the future.

Another new face in the picture is that of Marie McDonald, blonde beauty just signed up by Paramount.

PARAMOUNT STILL PARAMOUNT

In the Canadian Exhibitors Poll conducted by the Canadian Film Weekly and just concluded, Paramount had three out of the Ten Best Boxoffice Films of 1942 — "The Fleet's In," "Holiday Inn" and the Technicolor epic, "Reap the Wild Wind."

In another recent nationwide survey just concluded by the Gallup Audience Research Institute, Paramount Pictures headed the list with three out of six. They were "Wake Island," Holiday Inn" and "The Road to Morocco."

Paramount Short Subjects came in for Oscar awards when a "Speaking of Animals" walked off with honors in the one reel division.

Milland's Next Pic Is 'The Uninvited'

Ray Milland, co-starring with Ginger Rogers in "Lady in the Dark," has another exceptional role awaiting him when he finishes that picture. He will be the romantic star of "The Uninvited," Paramount picturization of the best selling novel by Dorothy MacArdle.

Paulette Goddard, Dorothy Lamour and Veronica Lake, who inject an "intangible something" into the musical number, "A Sweater, A Sarong and a Peek-a-Boo Bob," from the new and smashing filmusical, "Star Spangled Rhythm."

Here's Complete Award List

(Continued from Page 1)

Performances: Actor — James Cagney in "Yankee Doodle Dandy" (Warner Bros.); Actress — Greer Garson in "Mrs. Miniver" (MGM); Supporting actor — Van Heflin in "Johnny Eager' (MGM); Supporting actress — Teresa Wright in "Mrs. Miniver" (MGM).

Direction: William Wyler for "Mrs. Miniver" (MGM)

Writing: Best original motion picture story: Ring Lardner, Jr., and Michael Kanin for "Woman of the Year" (MGM); Best written screen play — Arthur Wimperis, George Froeschel, James Hilton Claudine West for "Mrs. Miniver" (MGM); Best original screen play —Emeric Pressburger for ."49th Parallel," British production (Columbia).

Music: Best song — "White Christmas" from "Holiday Inn," Music and lyrics by Irving Berlin. (Paramount); Best scoring for a musical—Ray Heindorf and Heinz Roemheld for "Yankee Doodle Dandy" (Warners); Best scoring of a dramatic picture—Max Steiner for "Now, Voyager" (Warners).

Art Direction: Black and White —Richard Day and Joseph Wright for "This Above All" (20th Century-Fox); Color — Richard Day and Joseph Wright for "My Gal Sal" (20th Century-Fox).

Film Editing: Daniel Mandell for "The Pride of the Yankees" (RKO-Samuel Goldwyn).

Sound Recording: Nathan Levinson for "Yankee Doodle Dandy" (Warners).

Cinematography: Black and White — Joseph Ruttenberg for "Mrs. Miniver" (MGM); Color — Leon Shamroy for "The Black Swan" (20th Century-Fox).

Special Effects: Photographic effects—Gordon Jennings, Farciot Edouard and William L. Pereira for "Reap the Wild Wind" (Paramount); Sound effects — Louis Mensekop for "Reap the Wild Wind" (Paramount).

Short Subjects: Cartoon—"Der Fuehrer's Face" (RKO-Disney); One-Reel—"Speaking of Animals and Their Families" produced by Fairbanks and Carlisle, (Paramount); Two-Reels—"Beyond the Line of Duty" (Warners).

Foreign Picture: "In Which We Serve." British production. (United Artists-Noel Coward) .

Documentary: "Moscow Strikes Back" (Artkino).

Special Awards: Irving Thalberg Memorial Award—Sidney Franklin for the most consistent production achievement of the year; Charles Boyer for establishing the French Research Foundation in Hollywood; Carey Wilson for producing the Metro series of Andy Hardy films showing the American way of life.

Twice Blessed Are They

Inspired no doubt by the constant demands for increased production, the Frank Reids have presented Chatham, Ontario, where Frank manages the Park Theatre, and Canada, with a set of twins. Who knows but what the Reids, seeing the growth of rationing on every side, decided on a double portion of juvenile joy before some new edict from Ottawa.

Nat Taylor, Frank's chief, assured him that if there was ever any doubt about his capacity for production, it is now dispelled. And Charlie Stephenson, who used to manage a theatre himself, explains it as the effect of too many double bills.

The new additions are boys, brothers for Tom.

However, all this pleasantry is just a way of congratulating Mr. and Mrs. Reid and wishing them all the best.

* * *

A Pair of Old-Timers

The face on the right belongs to a famous movie star, Melvyn Douglas. He shares the snap with his boyhood pal, Angus MacCunn of Famous Players. In those days Douglas, whose real name is Melvyn Messelberg, lived in Toronto, where his father taught music. The snap was taken at Centre Island, Toronto, in 1917, and McCunn had it in the family album.

* * *

Erskine Was In

Pte. Erskine Cummings, who is now helping to manage a tank, dropped into this office the other day for a chat. Erskine was assistant manager of the Roseland, New Glasgow, Nova Scotia, until he joined up and is now stationed in this area. He keeps hep on the Canadian show scene by getting Canadian Film Weekly at camp, he being one of the many show lads in the services on our list.

Erskine worked under that grand old Maritimes showman, N. W. Mason, to whom he is still loyal, recalling that the next day was his 79th birthday.

He was on the Square calling on Archie Laurie and others who used to call on him. Mr. Laurie's product, he says, used to do right well among the Bluenoses. When you're showing a George Formby down there, says Erskine, open the doors and run or you will get trampled.

Sammy Jacobs, he of the specials, and the other Maritimers will be glad to hear that Erskine looks as fit as all get-out and hasn't forgotten them. Personally, I don't think they'll forget him, he being an extremely pleasant young fellow.

* * *

Stag for Bob Berezin

Oshawa showmen and friends got together last week to stage a stag for popular Bob Berezin, manager of the Mark, Oshawa, who will be married on March 21st to Miss Tammy Pollock.

Pop Osler, but recently resigned from the management of the Regent after many years, acted generally as the master of ceremonies.

Doug Watt of the Biltmore presented Bob with a floor lamp from the boys. Eddie Foy of the Regent and staff, along with the staffs of other local houses, were present for the sendoff. The mayor, unable to be present, sent along regrets.

In his four or five months in Oshawa Bob Berezin has made many friends and is highly regarded in the Motor City. Anybody who knows Bob knows why.

Ottawa Police Kayo 12.05's

(Continued from Page 1)

Police Commissioners' order are New Year's Day, Good Friday, Dominion Day, Labor Day, Thanksgiving and Christmas.

Anti-midnight show agitation has caused restrictive by-laws in Kingston, Trenton, Oshawa, Hamilton and other cities. In most cases the Police Commissioners dealt with the matter, in some the local Council was responsible. In each case the 12.05's have been banned on all but legal holidays. In several instances this leeway was attained by managers agreeing with the Police or Council to refrain from any but pre-holiday programs.

Last summer the Advisory Council considered the question of a national curtailment of midnight shows from a standpoint of power saving. The measure was dropped when it was learned that the power officials had no intention of interfering with business. Such a measure would have interfered with the relaxation of war workers on odd-hours shifts.

The Ottawa police department reported that many complaints had been received about the noise caused by the crowds lining up for midnight shows. Some theatres have placed signs in their lobbies asking the crowd to be quiet in the lineup and on the way home.

The police have always shown more regard for the few complaints than for the hundreds who want 12.05 relaxation and entertainment.

Limit Observance Of Holidays

(Continued from Page 1)

workers at war plants will be kept busy on the days specified in the order.

Holidays not affected by the order, which was passed under the authority of the War Measures Act, are (a) New Year's Day; (b) Good Friday; (c) the first Monday in July; (d) Labour Day; (e) Christmas Day; (f) Thanksgiving Day.

Holidays affected by the order are Easter Monday, Empire Day, the King's Birthday, any locally proclaimed Civic Holiday, Remembrance Day and Boxing Day, if proclaimed.

In Quebec, in addition to the usual Dominion holidays, the following are recognized as customary holidays: Epiphany (January 6th), Ash Wednesday, Ascension Day, St. Jean Baptiste (June 24th), All Saints Day (November 1st), and Immaculate Conception (December 6th).

Hollywood Gets a Going-Over

Says War Clips Arriving Late

War effort trailers are arriving late in some places and limiting the efforts of theatre managers to help the campaigns, it is indicated in a letter from H. S. Humphrey, manager of the Windsor, Grenfell, Sask.

"We in small towns," writes Mr. Humphrey, could do a better job if trailers and news clips on all these various campaigns were released at least a week earlier than in the past.

"As an example of the lateness of these trailers, the one on Ration Distribution released in first-run houses on February 19th could be used only to the end of the following week, at which time the Rationing offices were closed. The news clip then became useless. Had it been released one week earlier a vast number of theatres would have been privileged to have given needed publicity. The public is slow at understanding the facts of such things, as many persons applied for new books after the offices were closed."

The Windsor, Grenfell, and the Rex, Whitewood, netted almost $100 for the Aid to Russia fund with a show each. Regular fees prevailed but many contributed more.

"God must have loved the children," writes Mr. Humphrey, "he made so many of them, and a program is not complete without the front seats being filled with Canada's future, if impatient, citizens."

Mr. Humphrey is busy on the Red Cross campaign.

Jim Foy Succeeds Osier in Oshawa

James I. Foy succeeds Leon Osier, veteran manager, who resigned recently from his post at the Regent theatre, in Oshawa. Jim Foy has been associated with the Motion Picture Industry since the last war, in film distribution. He commenced his activities with Paramount and later served with Fox and Universal. He pioneered the use of the 16mm. film in Canada, and more recently has been associated with Ideal Films and Sovereign Films.

Cashier in RCAF, WD

Thelma Minto, for three years at the Dominion, Victoria, B.C., as an usherette and cashier, who joined the RCAF, (Women's Division), has been transferred back to the coast after taking her training in the East.

English Editor Pans Cinema City For Misleading Pictures of Peoples

It is generally agreed that the content of Hollywood films will change much after the war. The war established more strongly than ever the reliance the rest of the world has on Hollywood product. Hollywood, of course, has been quite domestic in its characterizations and viewpoints. American life has been exaggerated, with Americans and Canadians expected to discount dramatic license. But the world has been taking the films literally.

Campbell Dixon, film critic of the London Daily Telegraph, had this to say about American insularity:

"Millions of Britons visualise America as a vast Dead End where you run grave risk of being sandbagged at every corner and tough guys of 12 beat up their mothers. Millions of others see it as a streamlined paradise, where the average housewife lives in a penthouse, drives a glittering motorcar, and has the washing done by a machine while she listens to a chromium-plated radio and entertains a typist in sables, a chorus girl in trouble and Mrs. Astor.

"We may retort that Kansas City pictures the Englishman as a smutty-faced pygmy in a slum (I was recently asked in America whether all cockneys wore pearly suits), or as a toothy young man with a monocle and no forehead dawdling in Piccadilly.

"TWO caricatures to do not make one photograph, and the sooner the film people on both sides of the Atlantic realize that they have the obligations that go with power, that they have unequalled opportunities to spread truth, understanding and good will, the better the chance of the two nations co-operating to prevent more post-war chaos and the rise of another Hitler.

"Why, it may be asked, do films everywhere present so false a view of life? For many reasons. On the screen the normal is not news. Most people are romantics. They insist, so producers tell us, on heroines with eyelashes on which you can hang a hat, heroes braver in every film, backgrounds rich and gay or as terrifying as Mrs. Radcliffe's.

"This, I think, is specially true of the United States. There, side by side with the unrelenting realism of a Dreiser and the brilliant satire of a Sinclair Lewis, there is still that love of the fantastic, the grotesque and the gigantic—the essence of Romanticism—displayed earlier in writers as different as Edgar Allan Poe, Bill Nye, and Mark Twain.

"Again, the American, though he may not relish criticism from outsiders (who does?) is savagely critical of his own institutions. No country has ever produced more scarifying documents than books like 'Elmer Gantry,' plays like 'Dead End' and 'Tobacco Road,' films like 'Fury,' 'They Won't Forget' and 'I Was a Fugitive' and a score of others lashing cruelty and corruption.

"WORKS like these are social correctives as valuable as 'Candide' or 'The Jungle.' But though faithful to some aspects of the American scene at a given time and place, they do not present and are not intended to present a fair picture of America as a whole.

"We too have a taste for the grotesque, but the savage English satires of Hogarth and Gilray on individuals have softened into a good-humored, wishy-washy denigration of the race in general. It is not without significance that the typical Englishman of our comic artists has degenerated from the powerful John Bull to that miserable abstraction, popular in the cartoon as meek citizen, the Little Man.

"This is sad and bad. At a time when the physique of the nation is better than it has ever been before, if vital statistics and the evidence of ceilings, suits of armor and coffins are worth anything; at a time when we must convince the world that we are a tough and virile people able to hold our own in any company—at this time the typical Londoner is portrayed as a ridiculous little man with a bowler hat, umbrella, long pointed nose and practically no chin. You don't catch the Germans or Russians making gaffes like that.

"In peacetime all this distortion of men and manners may have seemed no great matter. Now we know better. The propaganda chicks are coming home to roost.

"HOLLYWOOD'S picture of the United States is fitting in beautifully with Dr. Goebbel's picture of the corrupt and lawless plutocracy. Hundreds of British films have put it into the heads of people abroad that the 45,000,000 inhabitants of these isles are haughty aristocrats always biting on the bullet, comic cockneys or rural oafs; which again suit the Herr Doktor admirably.

"It is surely not taking the screen too seriously if we agree with our American friends that jests of such proportions are too dangerous to be funny. We do not want all our films to be social documents or propaganda, but we have the right to ask that a good proportion reflect our world as it is."

H. M. Warner, president of Warner Bros. (left) and Joseph E. Davies, former USA Ambassador to Russia, whose best seller "Mission to Moscow," has just been filmed by Warner Bros. They met to discuss plans for making the premiere a tribute to our Russian allies.

H. M. Warner personally made the deal with Davies to bring "Mission to Moscow" to the screen. Money paid for film rights was turned over by Davies to United Nations Charities. Davies also wrote and appears in a prologue to the picture.

Russian Film Experts Will Study Hollywood

Russian film experts have arrived in this country and gone to Hollywood. It may be the prelude to a greater exchange of pictures, more or ours going to the Soviet, more of theirs coming here. Russian like movies so well male stars can't be drafted or even volunteer for military service unless film producers release them. Although that country has 25,000 theatres, it makes only 100 pictures a year, so films have a long run. Loew's "Great Waltz" is in its fifth year there.

This Sort of Thing Should Be Checked

In Ottawa last week three youthful ushers pleaded guilty before Allan Fraser, judge of the juvenile court, to contributing to juvenile delinquency by letting girls under 16 into the Rialto Theatre unaccompanied. They were let go on suspended sentence.

Managers must make ushers aware that they must in no way exceed their authority at any time. A violation of a by-law behind the manager's back can have serious results for themselves and the theatre.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE OF THE CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 8, No. 12 COAST-TO-COAST COVERAGE March 17, 1943

'Immortal Sergeant' Exciting

'Forever & a Day' Strong

"FOREVER AND A DAY"

RKO-RADIO

(Running Time: 104 Mins.)

Here is another of those multiple-star shows, this time a drama, and it jells together surprisingly well, considering that it can't hide behind the revue manner of presentation.

It's the story of an American, Kent Smith, and an English girl, Ruth Warwick, who meet in an old house which belonged to their ancestors. After that it flashes back to the history of the edifice.

It seems that C. Aubrey Smith, an old sailor, founded the place about Nelson's time and Ray Milland, his son, marries Anna Neagle, who runs away from her wicked guardian, Claude Rains. That founds the family whose historic happenings constitute the picture.

All the stars gave their services gratis, the proceeds being slated for Anglo-American charities.

The picture is interesting all the way and should snag plenty at the boxoffice.

Here are the stars who contributed their services:

Cast: Brian Aherne, Ida Lupino, Merle Oberon, Robert Cummings, Roland Young, Gladys Cooper, Cedric Hardwicke, Dame May Whitty, Charles Laughton, Jessie Matthews, Anna Neagle, Herbert Marshall, C. Aubrey Smith, Ray Milland, Claude Rains, Ian Hunter, Buster Keaton, Nigel Bruce, Reginald Gardner, Arthur Treacher, Edmund Gwenn, Halliwell Hobbes, Montague Love, Patric Knowles, Elsa Lanchester, Richard Haydn, Clyde Cook, Kent Smith, Victor McLaglen, Ruth Warrick, Gene Lockhart, Reginald Owen, Edward Everett Horton, Donald Crisp, George Kirby, Connie Leon, Ernest Grooney, Billy Bevan, Aubrey Mather, Barbara Everest, Ben Webster, Alan Edmiston, Alec Craig, Daphne Moore, Cecil Kellaway, Wendy Barrie, Eric Blore, Walter Kingsford, Una O'Connor, Ivan Simpson, Marta Gale, Doreen Monroe, Joy Harrington, Ethel Griffies, Stuart Robertson, Charles Irwin, Doris Lloyd, Isobel Elsom, Wendell Hulett, Dennis Hooey, Robert Coote, Arthur Mulliner, May Beatty, Harry Allen, June Lockhart, Gerald Oliver Smith, Lumsden Hare, Claud Allister, Helena Pickard, Clifford Severn, Anna Lee, June Duprez, Odette Myrtil, Emily Fitzroy, Anita Bolster, Pax Walker, Jean Prescott.

Mel Hudson to RCAF

Mel Hudson, in charge of Maintenance and Engineering at Shea's, Toronto, has been granted leave of absence to enlist in the RCAF.

FONDA, O'HARA, MITCHELL IN FILM OF LIBYAN WAR

"IMMORTAL SERGEANT"

20TH CENTURY-FOX

(Running Time: 90 Mins.)

Though the battle of Libya has swung back and forth almost since the beginning of the war, it has been ignored by Hollywood until recently. Of late each studio has announced a picture in production dealing with that much-publicized front. First to hit the screens is 20th Century-Fox with a decidedly worthwhile offering, "Immortal Sergeant," which should roll up a hefty score at the boxoffice more from picture value than from star names.

Not that the star names are not on hand. There's Henry Fonda as the public likes him, shy, honest, modest and in the end overcome with resolution. There's Maureen O'Hara keeping up the feminine romantic department in fine style. And there's Thomas Mitchell as a wise and kind veteran. Actually the picture has a great deal to recommend it beside the privilege of watching particular favorites.

Though it's a bit unusual, the star, Fonda, doesn't carry the title role. That belongs to Mitchell and is inherited by Fonda in spirit and enterprise, when Mitchell, leader of a desert patrol, is killed.

"Immortal Sergeant" brings back in great style the tense flavor of a past favorite, "Lost Patrol." In presentation it relies somewhat on the regular flashback technique brought to audience attention again by "In Which We Serve."

The studio aimed to present a tense drama, full of suspense and thrills on the desert. For the most part it succeeded. Now and then the flashbacks, which originate in Fonda's mind as he and his companions tramp the desert, hold back the action. Still, they qualify Fonda's conduct and provide the romance and the contrast between London and Africa.

Fonda is a bright young Canadian newspaperman who just cannot assert his love to Maureen O'Hara, who feels that way about him but is waiting to be asked. Reginald Gardner, a brash correspondent who has been successful, leaps in while Fonda only looks and becomes a rival for O'Hara's affections.

Fonda, feeling the call of duty, joins up and is sent to Libya, where he becomes a corporal under Thomas Mitchell, a peace- and war-time soldier. Mitchell takes his troop on an adventuresome patrol. Italian planes harass them until but four are left, Fonda taking over when Mitchell is wounded and despatches himself to avoid the torture of death on the desert.

The survivors, Fonda, Melville Cooper, Allyn Jocelyn and Horton Lowry, come upon an oasis occupied by Nazis and capture it, blowing up a plane and a munitions supply. Fonda gets the medal and the girl.

"Immortal Sergeant" is a top-notcher from a standpoint of thrills. They're planned and they come off. It all makes for good audience reaction and good boxoffice.

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'Crystal Ball' Nice Comedy

"THE CRYSTAL BALL"

UNITED ARTISTS

(Running Time: 80 Mins.)

"The Crystal Ball" is a casual comedy with a kind of happy-go-lucky but unusual plot. Ray Milland and Paulette Goddard play the leads and in their expert hands it becomes a two-character show, though that in no way holds back the continued pleasantry and regular laughter.

Goddard, broke in New York, finds refuge with a phoney fortune teller, Gladys George, and others such carnival characters. She becomes a shill for a shooting gallery, where she runs into Ray Milland and is smitten. This is what generates the plot. Goddard's attempts to play position for Milland, which bring her eventual success, keeps The Crystal Ball rolling.

At the time Goddard decides on Milland as the future other half, he is occupied with a socialite, Virginia Field. Gladys George is due to do a stint as a medium at a socialite affair and Goddard subs for her. She intrigues Milland with knowledge of himself, which the crafty Goddard has prepared in advance. By the time Milland finds out, he doesn't care in the face of Goddard's obvious charms. Who would?

The presence of William Bendix, risen to boxoffice power of late, gives the film an added attraction. As Milland's all-round servitor he plays his usual muggish and popular role. Sig Arno, Ernest Truex and Iris Adrian all contribute individual comedy offerings.

"The Crystal Ball" is good escapist entertainment.

Sir A. Korda, MGM Merge in Britain

The news is that Sir Alexander Korda, producer of many fine motion pictures, has merged with Metro-Goldwyn-Mayer for future production.

MGM has created many outstanding productions in Britain in the past and the placing of this activity under Korda's direction should mean much to the trade.

Walter Wilson Shows 'Em How

One of the slickest promotions to come down the exploitation ways of Western Canada was Walter P. Wilson's christening of Warners' "Yankee Doodle Dandy" at the Capitol Theatre, Edmonton.

Not content to be known as the first commercial radio advertiser in the Province of Alberta (and the program is still going strong after some 17 years); not satisfied to be hailed as his city's Mr. Get Things Done; this time Walter P. Wilson tops all his previous achievements.

With Edmonton teeming with thousands of Americans, all engaged one way or another with work on the road to Alaska, Walter's first move was to set his opening of "Dandy" for Washington's Birthday. His next was to sell the idea of a "Good Neighbors" edition (saluting the resident Yanks) to the Edmonton Bulletin, with appropriate statements from Premier William Aberhart and Mayor John W. Fry, and lengthy editorial material on the USA's first president. In all, the newspaper gave the promotion eight full pages (including one on the film) liberally supported by 67 large-lineage advertisements from commercial firms. Even the opposition sheet, the Journal, climbed on the bandwagon, handing the motion picture two pages.

Needless to say, "Yankee Doodle Dandy" was held over and played to 26,769 persons out of a city census count of 92,000.

Famous Players Makes Managerial Changes

MR. R. H. BOLSTEAD has announced a number of changes in the managers operating theatres in Famous Players' Western Division under E. A. ZORN'S supervision.

EDDIE NEWMAN, manager of the Metropolitan theatre, Winnipeg has resigned to enlist in the Royal Canadian Air Force.

DON GAULD, present supervisor of the Fort William and Port Arthur theatres and manager of the Capitol theatre, Fort William, will take over the management of the Metropolitan theatre, Winnipeg.

FRED TICKELL, manager of the Orpheum theatre, Fort William, will take over the management of the Capitol theatre, Fort William.

HAROLD GRAY, manager of the Tivoli theatre, Winnipeg, moves to the Orpheum theatre, Fort William.

MISS MARGARET HUGHES, for some years a secretary in Vic Armand's office, will assume the management of the Tivoli theatre, Winnipeg.

A really gruesome twosome, Frankenstein and the Wolf Man, will appear together in a forthcoming horror epic called "Frankenstein Meets the Wolf Man." Which reminds me that Hollywood kids are a hard breed of movie man. Once I saw a Hollywood Boulevard movie house offering "Dracula" and "Frankenstein" as a double-bill for a Saturday juvenile matinee . . . A story from the movie lots is about an Indian extra who introduced two other Indians and himself this way, "I am Brave Eagle. This is my son, Flying Bird. And here," he added, "is my grandson, Four-Engined Bomber."

* * *

It has been a long time since Hollywood has featured an animal hero. "Lassie Comes Home," the late Eric Knight's story of a man, a boy and a coolie, will make up for this omission. Roddy McDowell will share the lead in this Technicolor film with Lassie, a clever 3-year-old canine. Her trainer, Rudd Weatherwax, bought her for ten dollars. Now she'll earn $250 per week, be insured against bombs and accidents while travelling, and end up with two Victory Bonds purchased out of her salary. Oh, yes, Lassie's real name is Pal. She's a he.

* * *

Melvyn Douglas, whose real surname is Hesselberg, lived in Toronto as boy, where his father taught music . . . Fifteen years ago Cary Grant was a vaudeville actor and his partner was a fellow named Don Barclay. Now the team of Grant & Barclay are reunited for a tour of USA army camps . . . There are just two women producers in Hollywood, Mary Anita Loos, who used to be a New York glamor girl, and Harriet Parsons, daughter of Louella Parsons, the columnist . . . Stars don't always make the biggest money among moviedom's hired hands. Hal B. Wallis, Warners' producer, earned $255,000 in 1942 and Bette Davis of the same studio came next with $252,333.

* * *

Erich von Stroheim, who played German soldier villains during the first Great War, is playing them again. Von Stroheim has had his movie ups and downs. For many years after the 1914-18 struggle he was a great director, turning out "Greed," "The Merry Widow" and many others. Then he faded, reappearing suddenly after some years of oblivion as an actor in 1929. He did another fadeout, turning up in France as one of its leading cinema lights. The war drove him back to Hollywood, where his first assignment of several will be to play Marshal Rommel in "Five Graves to Cairo." Von Stroheim, now 57, isn't through wandering. He has his eyes on some directorial jobs in Mexico.

* * *

Henry Fonda, in his newest picture, "The Immortal Sergeant," plays a Canadian corporal in an Imperial regiment in Libya. Fonda does us proud in what is a fine film . . . The lowly extra is coming into his own. Hard to get, he wants more money. Mob scene extras, who get $5.50, want $6.50 and so on. . . . If all stars were like Ingrid Bergman Hollywood's makeup men would be out of jobs. Miss Bergman goes before the camera as is. She doesn't spend any more time in Hollywood than she can help, rushing off to join her doctor husband and their daughter, Pia, in Rochester.

Mont'l Council Votes Against Juve Repeal

The Montreal City Council went on record last week against any move to modify Quebec's legislative ban on the admission of children, accompanied by an adult or otherwise, to motion picture theatres.

The Council was asked by Catholic Boys Bureau to support its resolution to allow children nine years and over to attend specially selected programs on Saturdays and holidays. The resolution received the support of Quebec Protestants.

Instead the Council voted non-support and decided to ask the provincial government to retain the present law barring children under 16 from theatres under any circumstances.

Raise For Grierson

John Grierson, executive chief of both the National Film Board and the Information department, got a $3,400 raise, bringing his salary to $10,000.

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